

ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA  
REVIEW ON: 31 May 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C (3) (6)

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXIX

1. (S) This report documents a remote viewing session conducted for the purpose of orienting a remote viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) The remote viewers impressions showed a moderate degree of target correlation in this session. The remote viewer did not relax and concentrate as he has done in the past. He tried a technique of drawing while viewing as opposed to his usual technique of drawing after viewing. The remote viewer's drawings show more target correlation than do his verbal descriptions. The remote viewer was bothered by ambient room noise which he felt prevented him from concentrating.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, preselected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are the drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXIX

TIME

#7.5: This will be a remote viewing session. (Edited for security.)

PAUSE

#7.5: #6.5 is now at the target. . . He's looking at the target. . . He's observing the area. . . #6.5 is at the target. . . Look at the target with him. . . Describe the area to me.

PAUSE

+04 #14: I'm going to try something different this time. And put down some raw perceptions.

#7.5: Okay.

PAUSE

#14: As they come.

PAUSE

#7.5: Here's a clip board.

PAUSE

#14: I did seem to be getting something. But, there's a lot of interference out there and outside in the hall.

PAUSE

+08 #7.5: Describe the target to me.

PAUSE

#14: The only. . . The only pictures I'm getting are angles. From every which way. With one exception of a flowing type. . . line.

PAUSE

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#14: It almost seems as if I'm looking down on top of the bow of a ship from an aerial perspective.

#7.5: Okay.

#14: It comes to an angle. Comes to a point. It seems like it would be going through the water and you can see these other angles which would be the waves or something going off. . . off to the side.

PAUSE

+11 #7.5: Seek a different perspective. Back away from it. Find #6.5's relationship to the target.

PAUSE

+14 #14: That's interesting. I just felt as if I was looking out through a grating.

PAUSE

#14: Steps. . . I see steps.

#7.5: Okay.

PAUSE

#14: Or the basic shape of steps. Let me . . . Hm. . . I'll try not to . . . put too much into it. That was rather clear. . .

#7.5: Focus on that again. Focus on it. . . Let it come to you again.

#14: Okay.

#7.5: See if you can't tell me, are they steps?

#14: I would say they are steps. I would say they're concrete, poured concrete.

#7.5: Okay, good. Now, focus on them good. Tell me . . . Tell me. . . Describe to me where these steps lead.

PAUSE

#14: Okay the steps are. . . they're fading in and out right now.

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PAUSE

#14: If I could just lock on to them. They're pulsating back and forth. I see them and then when I try to concentrate on them, they start going away.

#7.5: Just relax. . . RELax and let it come.

PAUSE

#14: Humph!

PAUSE

#14: I get a feeling. . . I'm trying. . . Five or six steps that lead to a patio. Outdoor type and there's a. . . building in the background.

+20 (DRAWING)

PAUSE

#14: Facing some large. . . If there is a building back there, its got some tall doors with that dark glass.

#7.5: Okay.

#14: That's what it appears to be.

PAUSE

#14: I'm not sure if there's a railing. . to go with the steps or not. But I think, rather than perhaps. . . I still see steps. . Its a patio, concrete type. I don't know if its block or poured. Beyond the steps. And I see a building with what appears to be two doors. With the dark glass. . . Now I'm going to try to erase all of that and start from scratch again.

PAUSE

Let's see what else.

PAUSE

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+23    #7.5: Describe the target.

PAUSE

#14: Let me go back to the steps. I don't seem to have any luck starting from scratch again.

#7.5: Okay. Good. Just go back to the steps and tell me when you've got the image good. . . Tell me when you're ready and I'll work with you.

PAUSE

#14: Its not overly sharp, but I'm down at the base of the steps. . . and I'm looking at the picture that I had before.

#7.5: Good.

#14: I see the steps leading up to. . . an open air patio with sidewalks. . . and then the building behind it.

#7.5: Okay, good. You're doing very well. Now, move up the steps. Up the steps. Into the open area there. . . Move up the steps to the patio area. Now you're in the center of the patio area. . .

#14: Well, I know one thing. . . I'm not on a ground level. I'm up above the . . . the target area.

#7.5: Okay. You're up above. Describe the area to me.

PAUSE

#7.5: Tell me about the area.

#14: (Long sigh)

PAUSE

+27    #14: I get the impression. . . of seeing the corner. An L shape wall. Not a high wall. A low wall. That would seem to be kind of a planter type thing. It may be constructed out of brick.

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#7.5: Okay, that's fine. Now. You're standing in the . . . in the patio area here, face towards. . the structure. You said you saw a building. Face towards the building. When you have that image tell me.

PAUSE

#14: The building appears to be . . . a . . . masonry, you know, construction. Brick. . . but. . I see two doors and they're glass and they're very tall. Or appear tall. . .

#7.5: How tall is the building?

PAUSE

#14: Oh, its not a sky scraper, it would appear to be two or three stories tall.

#7.5: Describe the color.

PAUSE

#14: I had a feeling of tan, a reddish tan.

PAUSE

+29 #7.5: Describe your relative position now.

PAUSE

#14: I am . . appear to be standing at the top of the steps. . on the . . the ground.

TURN OVER TAPE

#14: One thing that has been confusing me throughout this whole thing, all these cotton-picking angles that I'm getting.

PAUSE

#14: Let's see. Go back to the steps. . Okay, got those. . . Stand back a little bit. . .

PAUSE

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#14: That's a patio there. .

PAUSE

#14: Okay, there's the doors. . . I don't feel like going in, but I'll try.

PAUSE

#14: Wherever I am, I seem to be able to go back without too much problem.

PAUSE

#7.5: How do you perceive being inside?

PAUSE

#14: I keep focusing on the outside. Or. . I appear to be.

#7.5: Okay.

PAUSE

#14: Its inwardly and myself, for some reason, I'm not interested in going inside.

#7.5: Okay, that's just fine. Can you. . .

#14: A perception of inside, there are very high ceilings.

#7.5: Um hm.

#14: Okay?

PAUSE

#7.5: I'd like an overhead view, but I don't want you to go up too high.

#14: Well, I've already. . . I've already tried that . . . A little bit. . . From the . . a . . . Back to the steps.

PAUSE

A covered patio. . .

PAUSE

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#14: I don't seem to be having much luck with the  
. . . aerial perspective.

#7.5: Um hm.

PAUSE

#7.5: Is this building isolated; is it in a group of  
other buildings?

PAUSE

#14: Um.

PAUSE

#14: It appears to stand out. I get the feeling. .  
its what'd I say? Its. . . its associated  
with other buildings.

PAUSE

#14: I think that's probably about it.

#7.5: Okay, do you want to see if you can do a little  
more drawing?

#14: Yeah. I keep getting a lot of noise when I . .  
I'm having trouble focusing sometimes. . .

#7.5: Okay.

PAUSE

#14: Sketches One, Two, Three and Five are just raw  
shapes. Shape. . form. Four; again, was another  
angle. But it was looking up at a very high-  
peaked roof. That's just what it felt like . . .  
Looking up. Item Six was another angle. And  
these. . . And it appeared to have. . That's the  
one that looked like the bow of a ship and  
appeared to have other angles radiating out as  
would waves. . from a ship. It was like looking  
at a ship from an aerial perspective.

PAUSE

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- #14: Seven: very difficult to draw; very difficult to explain. It would be like. . . If you were a rat in the sewer and you're looking up through a grating. Then I had the impression, whatever it was, it was slats and it was above me and it was like a grating. It was solid parts and open parts.
- #7.5: Okay, now. Just for the purpose of an explanation of that a little bit, it would normally, I would say, that you might see a grating in the ground if you were standing up there. So, I'm interested in having you tell me what made you feel as though you were looking up rather than down.
- #14: Ah. . . Because. . . it was lighter above.
- #7.5: Okay.
- #14: In other words, it would be like looking up and looking through a grating and you can see the sky above or . . .
- #7.5: Um hm.
- #14: Strong light above. Rather than the opposite of looking at a grating in the ground and seeing dark shadows.
- #7.5: All right. Um hm.
- #14: Eight: I had the feeling that the subject was standing here.
- #7.5: Okay.
- #14: And. . . This appeared to be a wall and there appeared to be . . . a long building or a long group of buildings. . . a . . . I have this perspective (not audible).

PAUSE

. . of looking that way. It reminded me quite a lot of when we went to the furniture store.

#7.5: Um hm.

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#14: That time.

That could have been a parking area. I don't know.

#7.5: Um hm.

#14: But it appeared to be standing close to a building looking at a long, row, a long building like a row of buildings.

#7.5: Um hm.

#14: Or something to that effect.

#7.5: Um hm.

#14: Nine: Is where I started getting the perception of steps. And. . they appeared. . to be poured concrete. Moving up the steps. . . I had kind of an impression of a railing, but wasn't sure. And over here, I had the impression of a low wall.

#7.5: Okay.

#14: Which appeared to be a masonry construction. Or, I felt. . . It was almost as if the center of this wall was some kind of a planter. It had flowers or greenery or something. . . I don't know what's over here. And beyond the steps was a . . a type of . . . patio that was in the open. I'm not sure what the construction of it was, whether. . how'd I say it, whether it was block, or poured concrete. This wall seemed to extend over here. . .

#7.5: Okay. What was the distance between where the steps ended and where the flat area began and the building. And how wide was the flat area from the top of the steps to the building?

#14: Ah. . I can't. . I've got a pretty good picture of it now, but I can't. . .

PAUSE

Twenty. . . (not audible) judge a distance.

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#7.5: You don't have to judge the distance. Just tell me the distance.

#14: Twenty or thirty yards.

#7.5: Okay.

PAUSE

#7.5: It would appear to be rather large.

#14: Or at least a fair amount of distance from the steps to the building.

The building appeared to be square in shape. Two or three stories. . . I really didn't get a feeling about a lot of windows. . Or anything. But I. . . It appeared to me there were a couple of tall large glass doors which were tinted.

#7.5: Um hm.

#14: And. . they would appear to open up in opposite directions.

PAUSE

#14: (Not audible)

PAUSE

#14: Ten: was trying for an inside look. . . But all I saw was what appeared to be a corner. . . and a floor. There was nothing. . unusual about it.

#7.5: Describe the floor to me.

#14: The only thing. . the floor appeared darker. . than the walls. That's the only thing I got . . . I'll just write it in here.

And, again, up here, Number 11: I started getting another series of angles and they just seemed to keep multiplying.

#7.5: What significance has that to. . what do you feel; what's your emotional impact of those images? Was there anything symbolic with it?

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#14: I really don't know. But they seem to be moving in a perspective rather than just a flat two dimensional; they seem to be three dimensional.

And, also, I might add, a . . . there appeared to be a hallway or a breezeway here. Behind these glass doors. And another set of glass doors.

PAUSE

The final drawing appeared to be some type. . . of structure. It appeared to be an overhang. This was light versus shadow. . and the overhang appeared to be a . . all the way around the corner. In other words, if this were the outer. . . structure, the foundation or the base of the structure, probably conform with the dotted line.

#7.5: Okay.

#14: That's enough.

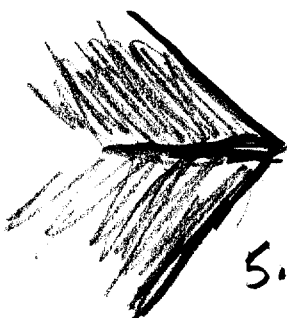
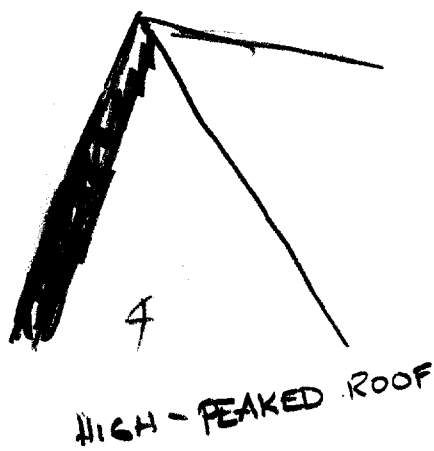
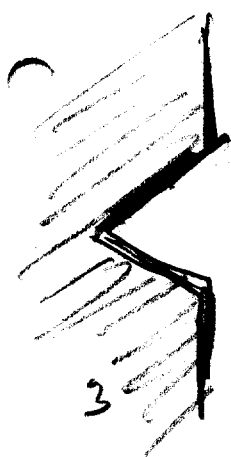
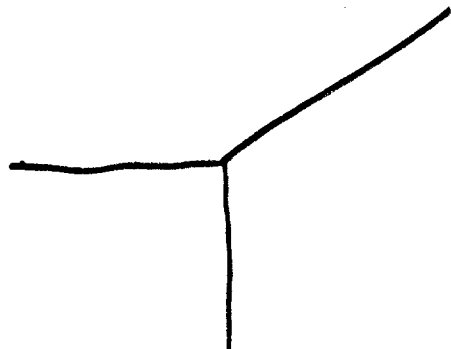
#7.5: That'll do it then.

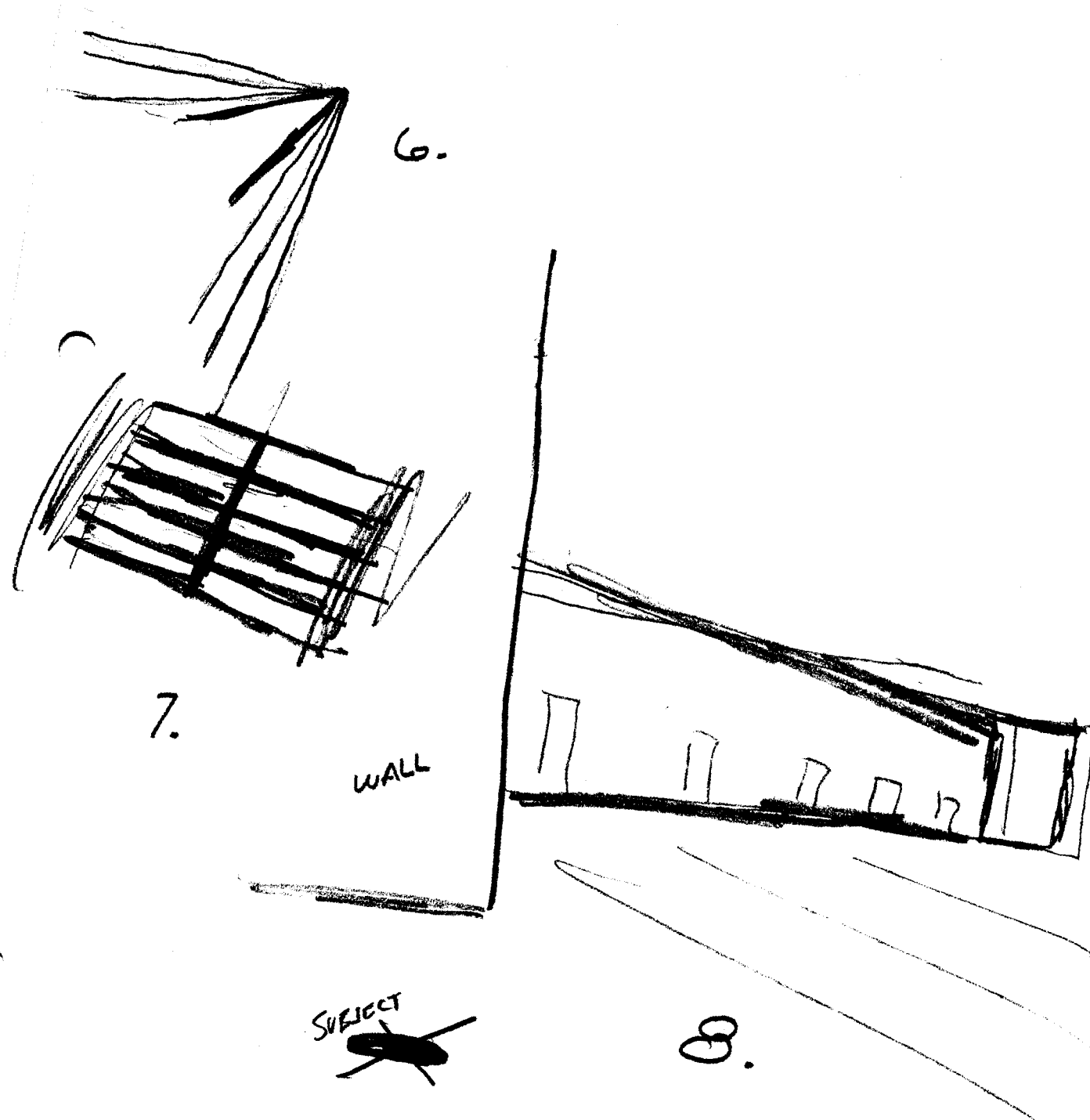
#14: I. . . I don't know where I was, but I was somewhere.

#7.5: Okay.

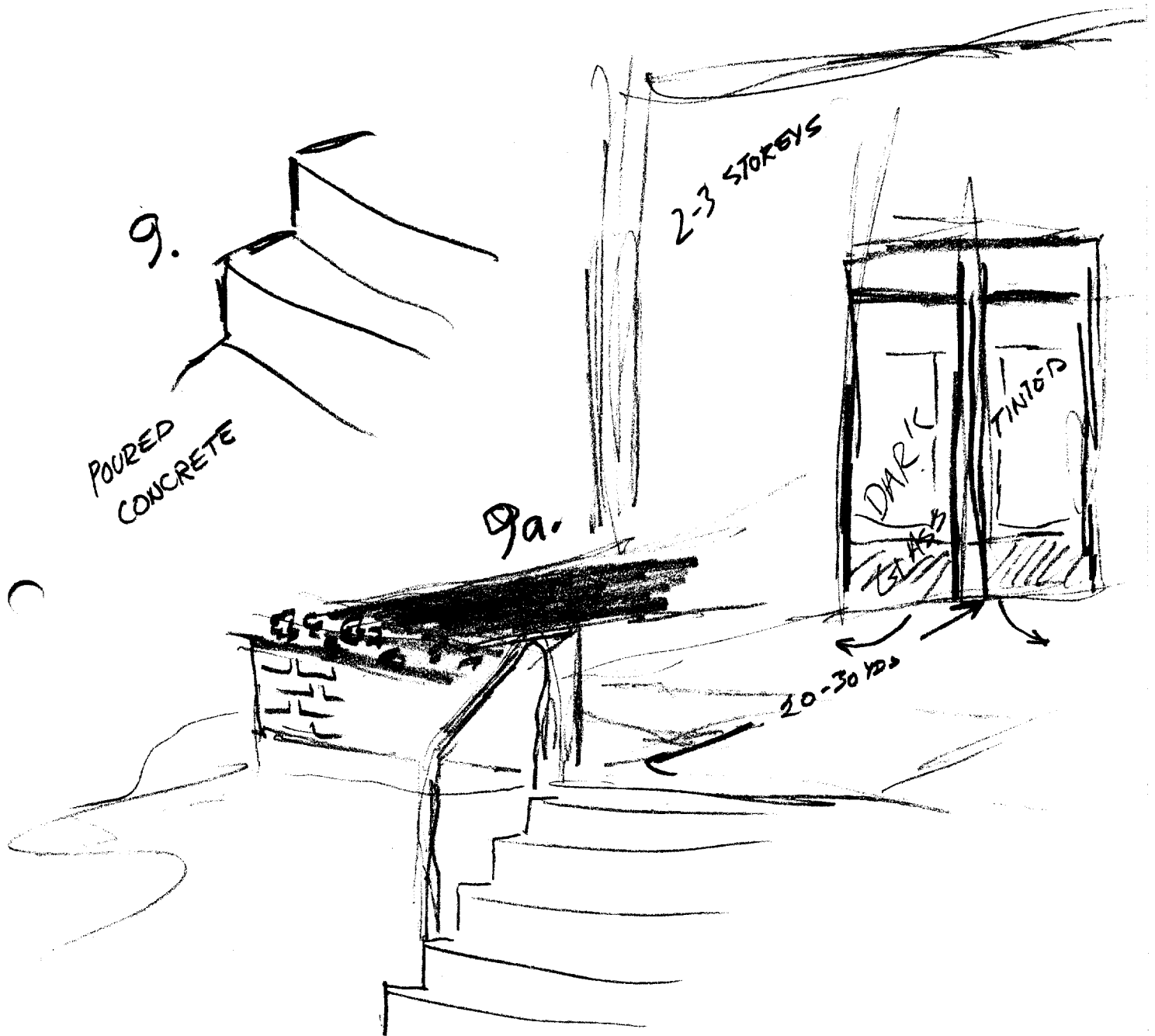
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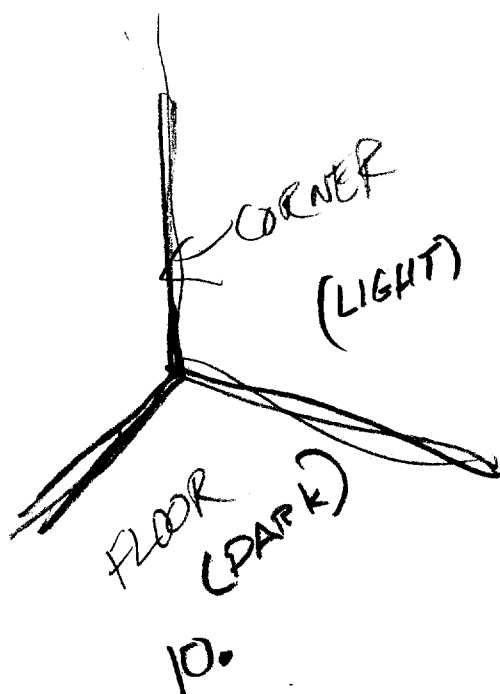
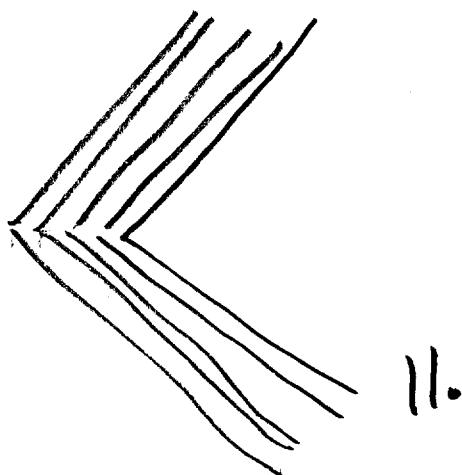
# TAB A

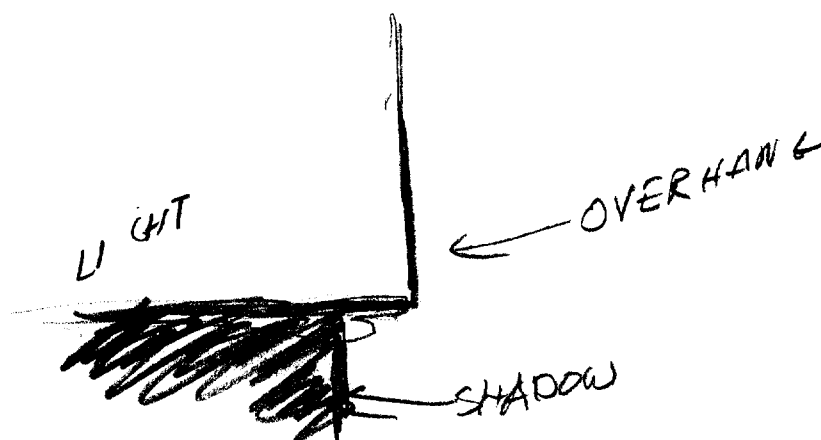




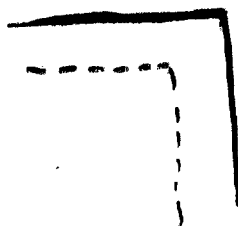




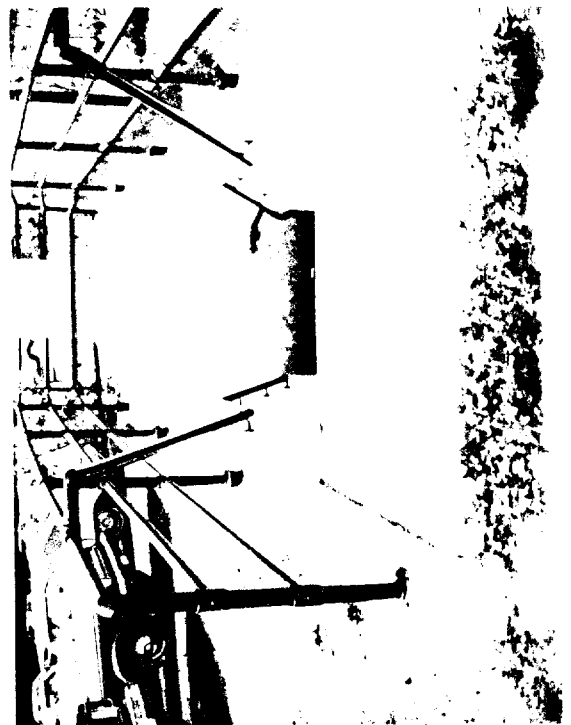
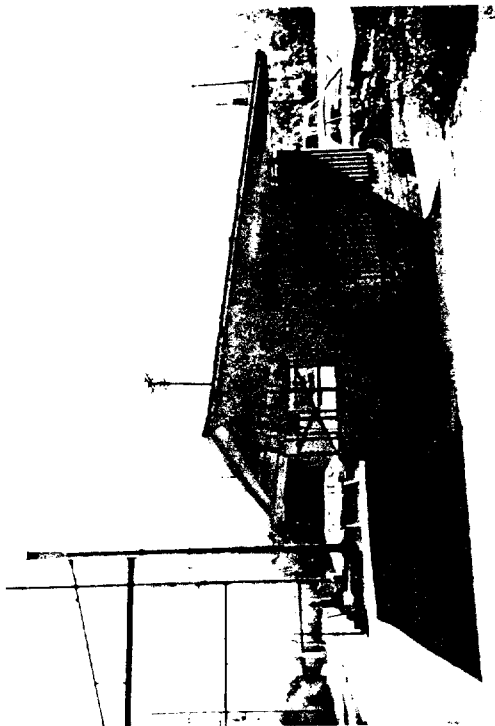
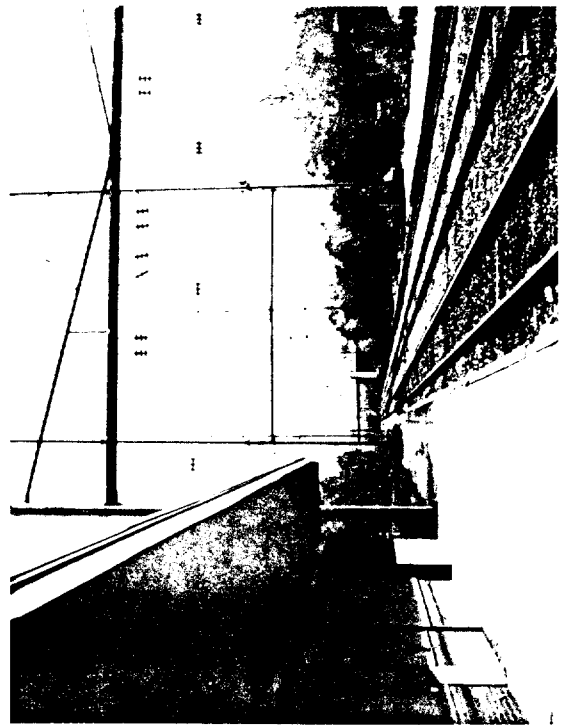
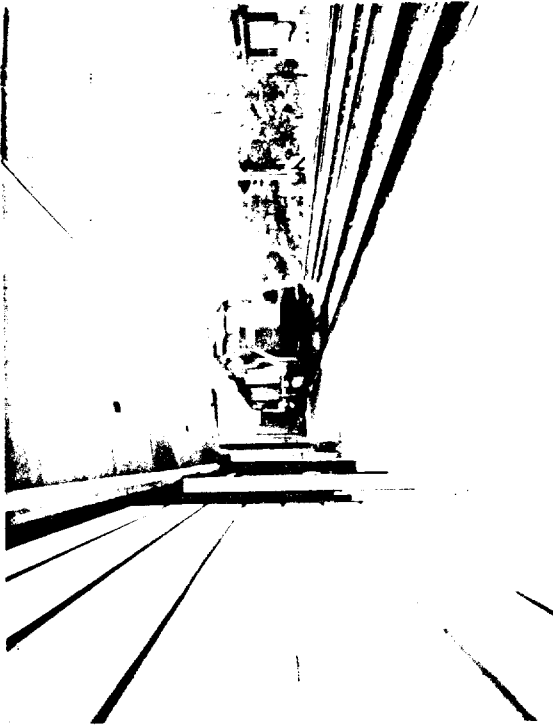


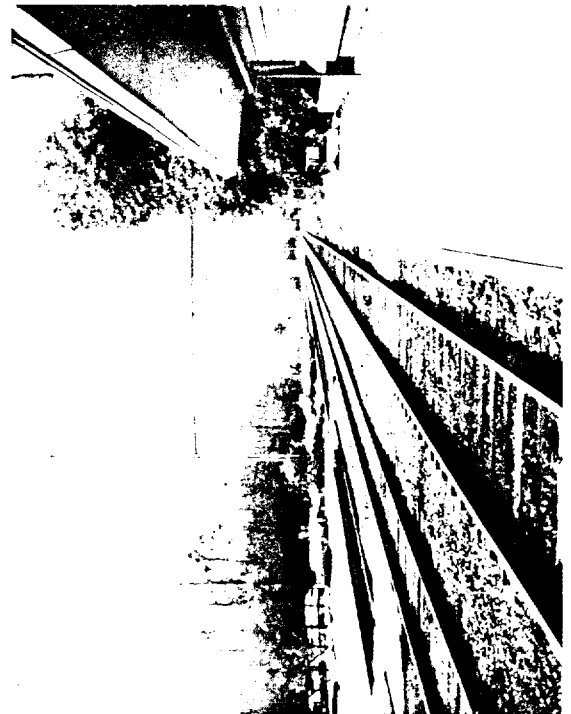
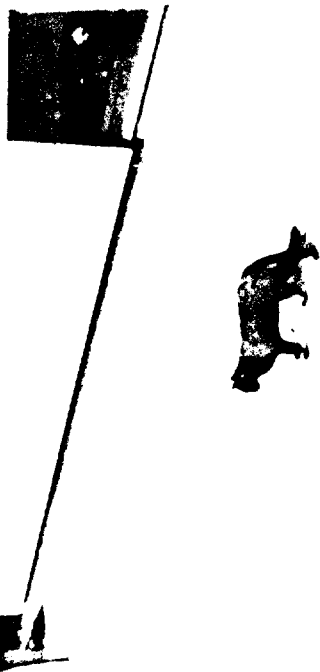


12.



## TAB B





# TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXIX

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #14 was generally satisfied with his effort in this session. He wants to work in an area with less ambient disturbing noise so he can physically relax and concentrate more. He finds himself unable to mentally hold target images and describe them when he is interrupted by ambient noise associated with the viewing room. As to this session, #14's best energy was during the brief periods of quiet in the viewing room.
3. (S) #14 and #7.5 continue to work well together during the sessions. #7.5 is learning how to guide and assist #14 during the experience of remote viewing. A comfortable functional relationship has been established.

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